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USICAL APPRECIATION' IN SCHOOLS

WHY—AND HOW?

COMPRISING A BRIEF GENERAL DISCUSSION OF THE SUBJECT AND A TEACHER'S COMPANION TO 'THE BOOK OF THE GREAT MUSICIANS'

BY

PERCY A. SCHOLES

WITH AN INTRODUCTION BY

SIR HUGH P. ALLEN

PROFESSOR OF MUSIC IN THE UNIVERSITY OF OXFORD; DIRECTOR OF THE ROYAL COLLEGE OF MUSIC

SECOND EDITION

HUMPHREY MILFORD

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UNIVERSITY OF CALIFORNIA

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PREFACE

THIS little book professes to be nothing beyond a simple expression of personal views. It is addressed, in the first place, to head masters and head mistresses who may be considering the addition to their curriculum of the new subject of 'Musical Appreciation'; in the second place, to Music Teachers who are called upon, or are likely to be called upon, to teach that subject; and in the third place, to any Parents who take an intelligent interest in the education of their children. The greater number of the pages that follow are capable of being read independently, as a general exposition of their subject; others make reference to *The Book of the Great Musicians*: a Class Book of Listening, issued by the same publishers.

Attention is called to the request upon the last page of the book.

P. A. S.

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INTRODUCTION

It would probably be reasonable to say that one of the chief difficulties of the teacher of music is the fact that the children who are being taught music on right lines hear as a rule much more music of a doubtful kind than of a definitely good kind. It is very obvious that children who live in surroundings where they hear their mother tongue mispronounced and misconstructed have infinitely more difficulty in absorbing the refinements of language and the delights of good pronunciation which they may enjoy in their school-time. This fight for light in the midst of so much darkness is the real difficulty music teachers have to face. They penetrate one ear with the truth of their doctrines at the same time as the other ear is assailed with every kind of harmful sound—at home, in the streets, in the theatres, and in the churches.

The hope of improving this state of things seems to lie not so much in active hostility to undesirable music as in the development of the faculties of appreciation. Let children learn to love what is beautiful in music and to realize the sources of pleasure comprehended in its pursuit. If the faculty of appreciation is strengthened, and the necessity for its operation realized, a new generation of children will grow up armed with the best of all weapons to withstand the insidious attractions of music which is vulgar, plausible, quasi-rhythmically-attractive, shallow, meaningless, and utterly with-

out reason for its existence, except to resound in heads empty of brains, and ears deaf to anything but the lower pulses of a degraded taste.

To cultivate this power of appreciation the training must be begun as early as possible and must be carried out on lines the simplest and broadest. The methods must be alive—as they will only thus become operative. They must not be such as will seem to make music a thing divorced from other subjects, but such as will make it appear what it is, an integral part of the lives of all of us. The musical instinct is all but universal (in some form or other), and it is only because the guidance in the right direction was not forthcoming in earlier days that it so often has gone astray on a line of least resistance. Good music, properly pursued, often demands thought; bad music requires none. If children are taught the processes of musical thinking they will find not only a great pleasure, but a continually increasing facility in understanding the thoughts underlying music—exactly as with the greater experience of a language, the facility of conversation and the anticipation of thought is enormously increased.

The Book of the Great Musicians, designed for the children on lines calculated to interest them, is an addition to the most important branch of musical education. Its very simplicity is its highest recommendation; it invites the children's confidence and stimulates their curiosity; it makes the whole thing rather like a game in which the whole class, as much as the individual, may find a great deal of pleasure. It combines in a happy way the basic facts of music (such as melody, harmony, structure) with the living examples in composition and the personal qualities of history.

In the hands of an imaginative teacher an Appreciation Class becomes a fascinating employment. It is not given to all, this power of making instruction alive, and it is just for the less fortunate that this book will be the greatest help. It can be infinitely varied in application, and should always be interesting. If once the well-trained ear and eye are coupled to a well-developed faculty of appreciation of music there will be little to fear for the future.

H. P. Allen.

THE PRESENT STATE OF MUSICAL CULTURE

IT must be evident to all that, despite some recent advance, the present state of musical culture (in every country) is unsatisfactory. I have just been reading a set of essays, by professional musicians and keen amateurs, written in connexion with a competition. Each takes the form of a 'Letter to a Millionaire, describing the present state of Musical Cultivation in Britain'. Most of them take a broad view of their subject and discuss not so much the originality or otherwise of our composers, or the interpretative skill of our public performers, as the general musical or unmusical state of the population as a whole. The inquiry is an interesting one.

The winning essay expresses the view that 'our *average* standard is deplorably low'. The writer, who has had nine years' experience as a clergyman in the East End of London, has fought there a fight against 'barbarism in music'—as he sadly confesses, a losing fight. 'What chance had I', he says, 'against the overwhelming avalanche of music-hall productions with their mawkish tunes and their vulgarizing stanzas?'

What is true of the East End is, as he points out, true also of the respectable suburbs and the West End. There is everywhere plenty of music—but of the wrong sort. Ephemeral songs and tawdry dance music fill every shop window. The classics and the works of the serious composers of our own day are inside—waiting for their small discriminating public to come and ask for them.

'Of course there are magnificent concerts in West London, there is excellent fare provided in many of the great provincial towns, with their accomplished orchestras and incomparable vocalists, but these are patronized chiefly by the faithful few

who go the round and, in their own words, "would not miss one for anything".'

Most of the competitors allude to those 'faithful few', either by that name or some other, and one of them estimates their numbers at three per cent. of the population. This estimate is probably not unfair. For ninety-seven out of every hundred men and women, Bach, Beethoven, Elgar, Macdowell have never yet been born. A similar calculation as to the real lovers of literature or painting might yield no happier result. That does not concern me, however. If the literary men and the painters are satisfied with that percentage it is their own look-out. But as a musician I am *not* satisfied with it; and I know no musician who is—though some have quietly accepted it as one of the sad, inevitable facts of life.

BLAME THE SCHOOLS!

It is an accepted national practice with us, when things go wrong, to blame the schools. Does a general make mistakes? —blame the 'public schools': Do strikes occur?—blame the elementary schools. The schoolmaster is our national scapegoat. Let us then, in the present case, blame the schools. I think we can!

This being avowedly a piece of personal expression, let me give my own experiences as to the training I myself received in a sister art as a schoolboy. I was taught all the following subjects: Freehand Drawing (four years), Model Drawing (two years), Plain and Solid Geometry (three or four years), Perspective (two years), Shading (two years). I forget the technical name of the last, but it had to do with plaster casts of apples and leaves, and with black chalks and 'stumps'. I am by no means sure that I have got the list complete. The teaching has passed from my mind, and it may be that in

some cases the very recollection of the subjects has gone too. But one thing I do remember—*during my whole school life I was never shown a picture; during my whole school life I never heard the name of an artist!*

Now that teaching was not entirely useless. To boys who were destined to become engineers or architects it was possibly a valuable preparation. Even to me, who have no tincture of 'artistic' talent, the training of hand and eye must have been of some value, and some of the mental processes involved may have sharpened my wits and made them a little brighter than they would have been.

My complaint is then just this—that after all those years of 'art' training, 'art' had become no part of my life. If I ever discovered Turner and hung my walls with reproductions of him, I can trace this to nothing that happened to me at school, and I imagine that many of my schoolfellows have never discovered him, in any real sense, to this day, and never will. I resent the stupidity of a system which gave me years of art training without ever bringing me within miles of any work of art. I grudge the loss of those years, and could I have them again, would gladly exchange them for three months of weekly lessons with a magic lantern and some slides of the 'masterpieces', and a little human talk about painters and 'schools', lectures such as, in the Introduction to my own little *Listener's Guide to Music*, Sir Henry Hadow describes as having been given by Mr. H. E. Wooldridge when Slade Professor at Oxford.

Now I set up for no authority upon the teaching of 'art', but I think plain common sense is with me when I say that such teaching as I have described is (partly) the cause for the 'three per cent.' condition of this nation in the matter of love of painting and of sculpture: with intelligent teaching the percentage might be raised—say to five per cent. or even fifteen or twenty! I am told the teaching is better now. We shall know in a few years—by the windows of the picture shops.

MUSIC IN THE SCHOOLS

So much for 'Art'. Now for Music. It is taught everywhere to-day. Only a few old-fashioned grammar schools in country towns neglect it, and they are gradually including it in their time-tables as they get the galvanic shock of a visit of one of His Majesty's Inspectors.

Of what does 'Music' (in the time-table sense of the word) consist? Firstly of the **Singing Class**. Secondly (in girls' secondary schools, at all events) of **Piano Lessons**, as an 'extra'. Thirdly (in some schools) of a **Theory Class**. In the most progressive schools you also find **Dalcroze Eurhythmics** and, still only rarely, **Musical Appreciation.**

It is this last subject, in my judgement, which is the 'key subject'. The Ear Training and Voice Training of the Singing Class are of great value: that class supplies the personnel of the choirs and choral societies of the next generation. The Piano Teaching (often, nowadays, very good) is also of value; it is producing a little crop of people who will be able to play accompaniments and simple 'pieces' in the drawing-rooms of the coming decade or two, and is, with a few of the best pupils, laying the foundations of a professional pianistic career. The Eurhythmics is splendid training—mental and physical. *But all those need something to bring them to a point.* With them all, and with perfect teaching in them all, the private and public enjoyment of music is not going to be enormously increased, nor the general musical taste greatly raised. For want of that something else, they even lose half their own value.

Needless to say, after what has just been written, that something else is—an intimacy with **Music**, music itself, real music, the very Masterpieces of the Great Composers.

Is it right that a girl should, after years of music teaching, leave school without having heard there a work of Haydn or Elgar, perhaps without hearing the names of these composers?

Is it right that an intelligent boy of fifteen should be unable to define 'symphony' or say what are the instruments of the normal orchestra? Can you expect any increase of *love of music* and *taste in music* from a musical education that never directly aims at giving either? [1]

CAN THE THING BE DONE?

A NEW subject! Is there time for it? If there is not, there ought to be. The ideal is one period a week—and many schools can give this. Those that cannot add a new subject to their time-table should reconstruct that time-table, so far as music is concerned. If there is a Theory Class—cut it out; the children should learn all the 'Theory' they need in the Singing Class and the Appreciation Class—drawn out of what they sing and hear, not pushed into their heads as a subject in itself, bare of application. If there is no Theory Class to demolish, take every fourth or third Singing Class period and give it to Musical Appreciation. You may even find the singing gain by this—if both it and the Appreciation are properly taught. But, of course, if it is possible, you should give both Singing (including 'Ear Training') and Appreciation (including another kind of 'Ear Training') their period each per week.[2]

If nothing better can be done, let the whole school have an occasional (well-illustrated) lecture on Music—but that is a poor substitute for regular work in class.

[1] 'It is really very difficult to play or sing well; not one person in five thousand can ever have any hope of doing so. Our whole system of musical education is at fault. We devote no end of time and money, public and private, to training people to be unintelligent performers, when what we ought to do is to train them to be intelligent listeners.'—Mr. Ernest Newman in the *Manchester Guardian*.

[2] With younger children Singing should have two or three short periods, rather than one long one, and Appreciation, in the hands of a clever teacher, may be similarly treated.

THE SPIRIT OF THE WORK

THIS new subject, however, will be of little value unless it be taught in the right spirit, and, indeed, by methods which make that word 'taught' of doubtful application, for largely the process should be that of *discovery* by the pupils.

If the pupils are simply going to consider Appreciation another school subject and go to their class in it as they go to their Arithmetic class (no reflection on Arithmetic!) something is wrong. Read Caldwell Cook in *The Play Way*:

> 'I believe that if the eating of apples were appointed to be taught in schools, some special course of study would immediately spring up which would make it impossible for a boy to get a really satisfactory bite and to know the flavour of apples until at least a year's course had been completed. In that case I should be a firm supporter of the robbing of orchards.'

If, then, the class does not get a 'satisfactory bite', if it fails to 'know the flavour', the scheme has not succeeded, and had better not have been undertaken.

We have all known Shakespeare ruined by the way he has been taught. We have seen him made a quarry for antiquarian and etymological research—mere material for examinations. What Mr. S. P. B. Mais says on Shakespeare may be applied to music:

> 'Any ulterior motive, such as the passing of examinations, will ruin your appetite and you will become one of those strangest and yet most common of anomalies, the man who speaks of Shakespeare with bated breath, but who would not dream of reading his works in a public place through fear of being called a prig (whatever that is), nor incidentally of doing so in the privacy of his own study, for if the truth must be told he does not care for him, not understanding either his depth or breadth, his faculty for calling forth human tears or human laughter.'

The first requirement of the teacher of 'Musical Appreciation' is, then, that he shall make the class *love* Music. If he

fail in this he fails in everything, for nothing else he may achieve will then have value.

My own hope is that in this much examined age, Musical Appreciation may remain outside the examination room—at all events for a long time. There is a body of actual fact bearing on appreciation, in which examination would certainly be possible, and examinations in it are already common in American universities. But for the schoolboy or schoolgirl, let this remain a recreative subject without 'any ulterior motive', at all events until we have fully explored methods of teaching the subject and set them on their feet, and perhaps permanently.

The University 'Locals' include in their programme every possible subject down to 'Divinity'. The musical institutions examine in piano playing, and all other varieties of musical performance. Let the gentle art of listening to music be untested—so far as music is concerned.[1] And let this subject be touched by no teacher except by him or her who feels both duty and pleasure calling to the task.

TACT IN TEACHING

TACT in teaching means, largely, developing everything out of something in which the pupil is already interested, and developing it at a rate and in a way that enables him to retain his interest. It would be very untactful, especially with young children, to start work on this subject with (say) a dissertation on Form. Let us begin on the *human* side of the subject, and, if possible, grow our treatment out of a story.

This means beginning with biography, which is one principle of *The Book of the Great Musicians*, as its very title hints. More than that (in teaching lower forms, especially), it means dwelling a good deal on the childhood of the composers, and doing so in a frankly anecdotal way. As I have said else-

[1] Inspection is a different matter.

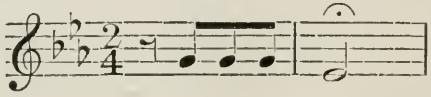
where: 'With Dr. Johnson I confess myself a lover of the anecdote, and in the case of children I should consider all anecdotes admissible that gained their interest in the composer and made them realize him as a real, live person. I can even see advantages in the telling of such tales as that of Bach and the fish heads, Beethoven and the cook, Haydn and the choir-boy's pigtail, or Wagner's voyage with a big black dog'.

At this point I should like to quote from *The Lesson in Appreciation: an Essay on the Pedagogics of Beauty*, by Dr. F. H. Hayward, Inspector of Schools for the London County Council.

'In urging that the teacher should tell his pupils something about the lives of artists, I have departed from the purely aesthetic side of appreciation. The advocate of "art for art's sake" will tell us—has repeatedly told us—that the artist's life has nothing to do with the artist's work. The educationist can hold no such view. Everything for him is significant, though significant in varying degrees; and if the life of an artist is full of personal or social interest, that in itself is a reason why his works should be studied. Two significances are better than one, and three than two; the "grouping of ideas" together, the "reinforcing of admiration with a crowd of intellectual elements (interpretations, memories, comparisons)", which Mr. Cousinet regards as important in the training of appreciation, extends even to the manipulation of biographical facts. When we hear a great poet giving utterance, in immortal words, to the hope that he will

"Fit audience find, though few",

we may dwell aesthetically upon the alliterative beauty of the line, but if we cannot summon up in all its vividness the image of the blind and disappointed Milton, we miss far more than we receive. And if, hearing the first movement of the *Fifth Symphony*, we obtain from the three quavers followed by a minim



merely the sense of something impetuous, and do not hear the hammer-strokes of Fate knocking at Beethoven's door

and saying, "You shall suffer—suffer—suffer,—you shall be deaf as a stone,—you shall never know domestic joys,—you shall be pursued by Me even to the portals of the grave,"—and if we hear nothing of this, and our appreciation of the symphony is merely the appreciation of its musical make-up, we miss much that it is a thousand pities to miss.

Works of art differ very much in this respect. In the case of some, the biographical element is wholly negligible; mere beauty of line, colour, phrase, or tone is their only—and perhaps their sufficient—claim to our admiration. But the educationist should rejoice whenever, accompanying the beauty, there is a wider significance too.'

A special point requiring the exercise of tact is the presence in every class of pupils of very varying degrees of natural musical instinct. There are sure to be one or two in whom this quality is at a quite low level, and these must not be discouraged, whilst at the same time, the two or three really musically talented pupils who may be there should not feel themselves held back in order that a set of duffers may have their feelings considered. By working in the main for the middle section of the class, with occasional concessions to the 'intelligentsia', on the one hand, and the dullards, on the other, the thing can be done.

Another way in which tact must be exercised is in the choice of music. Not everything of Bach (or of any other composer) will hold youthful ears, though a good deal that might be thought beyond their taking-in will be found to be welcome, or, by careful preparation, can be made so. It would be wise in the case of every composer to include one work, however hackneyed, that will make its appeal at a first hearing—Handel's celebrated 'Largo', Bach's 'My Heart ever faithful', Beethoven's variations from the Sonata in G, No. 10 (Op. 14, No. 2), and such like. Secure at the outset the pupils' interest in, even admiration for, the composer to be discussed, and the battle is half won. There is virtue in choice of a piece whose themes may be whistled about the corridors. It becomes a pioneer for others whose themes are less capable of being whistled, perhaps, though not less beautiful.

BE YOUNG!

I HAVE not given here a complete disquisition on the subject of tact in the teaching of Appreciation, but rather one or two illustrations of ways in which it must be exercised. If I were to attempt to put the whole thing within the compass of a nutshell I should say—**Be Young!** *The Athenaeum* of the date on which I write has just begun a fresh volume well with *A New Year's Suggestion*, which, though its writer apparently hardly knows it, is neither more nor less than a plea for the 'Appreciation' movement in schools, as applied to art in general. Here is an extract:

> 'We ourselves love venerable old gentlemen who have spent most of their lives in lecturing, but we have to confess that we have listened to very few of them from whom we have learned anything or by whose influence we have added a cubit to our enthusiasm; and we think that if they have generally bored us, they must bore boys more profoundly still. A boy needs to have formed in him an enthusiastic conviction that art is a sufficient and possible way of life, that it may be a complete expression of all that is of real value in experience, that it is not some quaint activity of which the patterns are stored up for ever in the remoteness of museums, but one which a number of people not so very much older than himself are pondering, making experiment of, and wrestling with in all seriousness every day.' . . . 'The academic conception of art and literature is no danger to grown-ups, for they have grown up either to disregard it or to believe in it implicitly. There is no danger of their impulses and enthusiasms being frozen. But with boys these things are different. It is not immediately evident that art is co-extensive with the intellectual and sensational life of man, or that beauty stands in an intimate relation to all vivid experience. A boy is naturally inclined to believe that art is a subject and profession of equal and appalling difficulty. But, however true it may be that the way of the artist is hard, it is the delights, the importance, the actuality of art that need to be, and are so seldom, exhibited to him.

A boy who receives an inkling of the rewards and satisfactions of art will confront with enthusiasm its difficulties, and even if he may never be a master, he will never be a hireling, and he will help to create that sympathetic and understanding audience which is the best guarantee of a vital art.'

WHAT IS TO BE TAUGHT?

NOW what do we need to know in order to listen intelligently to music? I have answered that question in *The Listener's Guide to Music*[1] and need not go into it at length here.

The man who hears a symphony and fails to 'understand' it is probably (*a*) bewildered by its complexity and (*b*) puzzled by not knowing its idiom. In other words, he needs some knowledge of 'Form' and of the History of Music. Not having these he finds little to grasp at a first or second hearing. If he be fortunate enough to hear the symphony many times, its form and idiom will probably, in a sub-conscious way, become clear to him, but without that opportunity the symphony is lost on him for ever.

Form and History, otherwise Structure and Period, are then the two matters to which the teacher will give attention. But he must teach them tactfully.

GRASP OF STRUCTURE

IN the *Listener's Guide to Music* will be found, very simply set forth, all the main facts of Musical Form. They are set forth again (or most of them) in *The Book of the Great Musicians*. The teacher would, I think, do well to read the former book before he begins to teach the latter.

[1] Humphrey Milford, 4*s*. net.

The main thought to be kept in mind is that one is not teaching Form—as such, and in the way in which it might be taught to a student of eighteen or nineteen preparing for an examination of professional standard. One is simply revealing the parts of a piece, and their relation to each other and to the whole, so that the jumble of sounds may be cleared up and the logic of the piece revealed to the ear. A knowledge of 'Form' will come out of this but is not an object in itself. When it comes, by all means crystallize it into a definition or a diagram, and so turn it into a piece of definite mental property for the pupil's possession henceforth. But let him think, and with truth, that you are merely helping him to gain a command of the listener's craft.

Further, and as a matter of course, tell a class as little as you can. Draw everything from the pupil's own observations. If there are thirty, or even fifteen or ten in a class, amongst them they will notice everything that is to be noticed in a composition, if you do but stimulate their eagerness judiciously. If you gain their interest they will supply the information. Then it is for you to clarify it and classify it, and why, there you are! Sonata Form or Fugue Form, or whatever it may be, is clear to them for ever after!

There are one or two chapters in *The Book of the Great Musicians* the contents of which the skilful teacher will draw out of the pupils before they read them in the book, simply by playing suitable music to them and encouraging their observation. The chapters will then serve as a recapitulation.

SHALL WE TEACH DATES?

Of course we shall—the few salient dates which serve as the landmarks. There are a dozen composers treated in *The Book of the Great Musicians*, and that means two dozen dates of birth and death, covering the growth of music from the six-

teenth century to the twentieth. If those are learnt as they arise, and connected in the pupil's mind with the facts of his study of History and Literature, he has got a possession for life in the shape of a framework that he can constantly be filling in in a rough-and-ready way by merely noting mentally the relationship of other composers and works to those already known.

But the pupil must realize that dates are valuable not in themselves, but for their significance. After hearing some of the music of Bach and Handel he will appreciate the meaning of the fact that they were contemporaries. Similarly with Haydn and Mozart—another pair of contemporaries. He will also realize the break and fresh start that occurs between these two pairs, and will see the works of Beethoven growing out of those of the second pair. And in grasping those main facts about those five composers he has grasped something of real service to him as a concert-goer of the future, for no longer will he expect Bach and Handel to give him the sort of music that he can only get from Haydn and Mozart, and no longer will he expect these latter to give him the greater depth of feeling of Beethoven.

That is roughly how it works!

HOW THE MUSIC IS TO BE PERFORMED

It must not be overlooked that the hearing of a good deal of music is the great thing—not merely as offering by its variety examples of every sort of 'form' and illustrating the various periods, but because the appetite for good music grows by feeding. How is this music to be performed?

Well, if the music teacher is a good pianist he or she will naturally provide most of the weekly programme. But there is point in using to the full, also, the abilities of any pupil pianists in the class. This makes the programme their own;

the class performs, the class observes, the teacher controls and classifies results. Says the class to itself, '*We* are doing it!'

In a good secondary school it should be possible to have at least one piece of each composer prepared and played by a class member; in an elementary school this will not be so easy. There are one or two series of music-books that might be useful and should be in the school library. Messrs. Augener publish a series of books of Easy Pieces by Bach, Handel, Haydn, Mozart, Beethoven, Chopin, and Schumann respectively, all edited by Mr. Oscar Beringer.

Then there is the Pianola (but few schools as yet possess this), and there is also the Gramophone. The latter is particularly valuable, even if the teacher be a pianist, since by its use he can add to his subject-matter for the lessons a great many of the finest orchestral works in more or less of their true orchestral colour, as also string quartets, vocal solos, and choruses. A note as to a little work giving guidance in the selection and presentation of Gramophone Records will be found on page 35.

THE QUESTIONS

It will be seen that every chapter of *The Book of the Great Musicians* has a set of 'Questions—to see whether you remember the chapter and understand it'. It will be realized from this provision that, despite my appeal for free-and-easy ways, I am no foe to methods of accuracy.

The questions given cover completely the subject-matter of the chapter. Looking through these questions from the beginning to the end of the book, I think it will be felt that an enormous range of information has been conveyed, indeed, I must say I am surprised to find how much it amounts to. It may be asked, Is there not then too much matter in the book?

I think not: the information is, it seems to me, all easily enough acquired—largely by means of anecdote. The lesson I have myself learnt from compiling these questions is that in a year's recreative training one may convey to a young child a mass of fact likely to be of the greatest service to him in after-life, and such as many a keen and constant concert-goer does not possess. Though I have in past years taught 'Appreciation Classes' I have not previously compiled and put on paper a Course of this kind, and the result of my attempt to do so surprises me a good deal.

'THINGS TO DO'

NATURALLY the list of suggestions as to 'Things to Do' appended to each chapter is of even more importance than the set of Questions. This feature emphasizes the fact that the attitude of children is to be active, not passive.

In most chapters the 'Things to Do' are more than any one class will accomplish; they offer, therefore, a choice. The essential 'Thing to Do', of course, is to hear some of the music of the Composer treated in the chapter, *and to study it by analytical listening processes.* How this may be done will be made clearer shortly.

Some of the 'Things to Do' are quite childish, as they ought to be; but all, or most, can be adapted to children of a range of age quite as wide as that for which the letterpress of the book is suitable. If there should arise a danger of the atmosphere of the class becoming academic, 'Things to Do' may save the situation, especially if they be done in something of a 'Play-Way'.

Coming now to the various chapters, let me take them one by one and compile just a few odd notes that may be of assistance to some teachers.

THE FOLK-MUSIC CHAPTER

THE Folk-Music chapter has an important purpose—to bring music down from any 'high-brow' level, and show it as a part of healthy, normal life.

In addition, the chapter introduces the first notions of structure, or 'Form' in music, and does so in a very simple way.

If the Singing Class material does not include *The National Song-Book* (edited by Stanford, and published by Boosey) or some other book of National and Folk-songs, such as some of Mr. Cecil Sharp's (Novello), now is the time to add such a book.

At the same time some books of Folk-Dance tunes (arranged by Cecil Sharp, and published by Novello) may be bought for playing to the class, and for the use of the gymnastics teacher, for incidental use in marching, and so forth. This is, obviously, the opportunity to clear out any commonplace marches or waltzes that have been in use in the school and substitute something sounder.

'MUSIC IN THE DAYS OF DRAKE AND SHAKESPEARE'

THE interest and co-operation of the teachers of English History and Literature may reasonably be asked here.

Piano-music to play to the pupils will be found in the books of music by Bull, Byrd, and Farnaby, edited by Granville Bantock (Novello). These should be added to the school library. The Piano Teachers might find it possible to teach their pupils some of the music of this period: it offers an introduction to the part-playing required later in Bach and others.

PURCELL

HERE, again, is a little opportunity for the co-operation of the History and Literature teachers—especially if it be decided to make and act a little play. And here, again, the Piano Teacher can find material for his pupils. The complete Purcell Harpsichord Music has been edited by Mr. Barclay Squire (Chester & Co.).

The Harpsichord Music of Purcell that seems to me most suitable for playing to children is as follows (the indications are to the Barclay Squire edition):

Suite I. The whole	(in Vol. I)
„ IV. Sarabande	„
„ V. The whole	„
„ VI. Hornpipe	(in Vol. II)
„ VII. Minuet	„
Trumpet Tune (or Cebell) (p. 18) . .	„
Air (p. 19)	„
A Ground in Gamut	„
Trumpet Tune (p. 26)	„
Air (p. 5)	(in Vol. III)
Toccata (with older pupils) . . .	„
Hornpipe	„
Corant	„
Song Tune	(in Vol. IV)
March	„
Minuet (p. 8)	„
„ (p. 9)	„
„ (p. 10)	„
A New Scotch Tune (p. 11) . . .	„
This is a harpsichord arrangement of a Scottish folk-tune known in Scotland to this day.	
A New Ground	„
A New Irish Tune—'Lilliburlero' . .	„
The History teacher may have something to say about this.	
Rigadoon	„
Borry	„

'C–O–N–T–R–A–P–U–N–T–A–L'

THIS chapter offers the occasion for a great deal of valuable ear-training work. Can the pupils hear two 'parts' going on at once? Can they even concentrate on the lower part and hear that? The game of 'Camouflaged Tunes' will test this in an amusing way. If one of the singing classes of the school is doing some two-part songs the 'Appreciation Class' may invite it to sing one of its pieces two or three times and may then attempt to discover something of how the two parts are put together. The Appreciation Class will, for instance, observe and remark on any 'points of imitation'. The singing of Rounds, in connexion with Chapter II, will have prepared for the work of the present chapter, and so will observation of the music of the Elizabethan Virginalists and of Purcell.

The game of Camouflage should not be exhausted at one lesson. It can contribute five minutes' recreation to each of a good many lessons to come, until, at last, a number of the pupils are found to have developed the new sense of hearing two things at one time. So far as I know I am the humble inventor of this game, and it occurs to me that when it has been played in a number of classes their teachers may discover interesting possible modifications and variations. I should, of course, like to hear of these, that they may be considered for mention in any future edition.

HANDEL

IT will be noticed that Fugue has a chapter to itself, following the chapter on Handel and Bach. The illustrations to the preliminary lessons on these composers should, therefore, be drawn from works other than Fugues. Further, Opera and Oratorio are merely touched on in this volume of *The Book of the Great Musicians*, it being intended to treat them more

fully in a second volume: in the meantime, if the school possesses a Gramophone, a performance of *Messiah* solos and choruses, and the Overture also, are possible (the Overture, however, may be kept back as an illustration of Fugue).

An attractive piece to gain the class's interest in Handel is the set of variations nowadays called *The Harmonious Blacksmith.*

The keyboard music of Handel which is most suitable for children's hearing seems to me to be the following:

Suite I in A. Gigue.
„ II in F. Allegro.
„ III in D minor. Prelude, Allemande, Courante.
„ IV in E minor. Allegro (this being a Fugue, however, reserve it until chapter on Fugue has been done), Allemande.
„ V in E. Air and Variations ('Harmonious Blacksmith').
„ VI in F♯ minor. Largo.
„ VII in G minor. The whole.
„ VIII in F minor. Allegro (Fugue—reserve as above), Allemande, Courante, and possibly Gigue.

Beyond the Suites it is very difficult to compile a list, since the other pieces vary in position in different editions and are not readily defined. The following are all of interest:

An Air with Variations in B ; a very brilliant, but quite easy, Chaconne in G ; several sets of pieces constituting Suites though not entitled such ; many detached pieces of a very delightful character ; six Fugues, of which the last (in C minor—but with only two flats in its signature) is the finest ; six Fuguette, mostly rather cheap, but of which No. V (in F), at any rate, would serve our purposes in illustrating the chapter on Fugue.

The teacher should explore personally the whole of Handel's harpsichord works (not a very big task, and a very pleasant one), making his own list of the most suitable pieces for his purpose. If he does not himself possess these works they should be obtained for the school library, and any of the brighter piano-playing pupils might use them as sight-reading practice, and for playing for their own pleasure.

In most cases the process of learning to listen to Handel will be the observing of the chief musical motive or motives,

and the noticing of how these occur, the observation of bits of imitation, the marking of the general 'form' of the piece and so forth. The spirit of a happy musical detective is wanted: in other words the work is, in its early processes, a form of *sport* and may frankly be taken as such!

BACH

BACH and Handel were contemporaries. It would be open to us to take either first. In *The Book of the Great Musicians* I have taken Handel first because his music is more easily approachable by the child mind. His melodies and rhythms are more obvious; he wrote more for 'effect' than Bach; he had less Teutonic introspection and more Italian grace and British directness—due, of course, to his foreign travels and residences. The study of Handel's works makes an easy stepping-stone to that of Bach's, just as the study of Purcell's works made a stepping-stone to that of Handel's.

As with Handel, defer study of Fugues until the chapter on Fugue has been done. Both Handel and Bach, however, provide jolly Gigues, the study of which will lead very naturally to that of the Fugues, some of them having a 'Subject' (almost like a Fugue-Subject, and treated almost as such) with which each part of the two-part (or Binary) form begins.

It is very important to choose suitable pieces by Bach, as a good deal of his music is necessarily too involved in its structure and too serious in its expression for our immediate purposes. The following movements are all good for children:

A. *French Suites.*

Suite III. Minuets 1 and 2.
„ IV. Allemande, Courante, Gigue.
„ V. The whole.
„ VI. Allemande, Courante, Sarabande, Gavotte.

B. *Partitas* (or German Suites).

Partita I. Prelude.
,, II. Sarabande, Rondeau, Caprice.
,, III. Scherzo.
,, IV. Ouverture, Aria, Gigue.
,, V. Courante, Sarabande, Passepied.
,, VI. Courante, Air.

C. *English Suites.*

Suite II. Sarabande (and its Agrémens), Bourées 1 and 2.
,, III. Gavottes 1 and 2.
,, IV. Sarabande.
,, V. Prelude (a lovely movement, but too long for young pupils), Sarabande, Passepieds 1 and 2.
,, VI. Gavottes 1 and 2.

There are other very jolly pieces which the teacher should look out for himself, not forgetting 'Arrangements'. Two books of the latter which would be useful are *Selected Movements from Bach's Orchestral Suites*, transcribed by A. M. Henderson (Bayley and Ferguson), containing some very happy pieces, and *Eight Organ Choral Preludes*, transcribed for the piano by the same hand (same publisher). In the latter, the Prelude on 'Wachet auf', to take one instance, would interest any child with a spark of musical instinct. Play the Chorale first, from some hymn-book, if you like; then play the first page, with its lovely melody, and when both chorale and melody are well known play the combination of them (a sort of heavenly 'Camouflaged Tune'). Finally, play the whole thing right through, as a true performance.

Afterwards play, as a contrast in method, the lovely 'Erbarm' dich mein'. Read up the subject of chorales and their traditional significance and use, in any book on Bach or in Grove's *Dictionary*, and discuss it with the class. There is full material for a whole lesson in such a treatment of this one side of Bach's work.

Books of Bach pieces for the children themselves to play are the Beringer work mentioned on page 20 (2 vols.),

Dr. Carroll's *First Lessons in Bach* (2 vols., Forsyth), Dr. Chas. Vincent's *Bach for Beginners* (2 vols., Winthrop Rogers), and '*Bach for the Beginner*—19 easy pieces from the Clavier Book of Anna Magdalena Bach' (Boston Music Co.; British agents, Winthrop Rogers). Of Dr. Vincent's compilation the first volume consists of pieces from the book of Anna Magdalena (Bach's wife, for whom he wrote them), and the second volume of pieces from the 'Little Clavier Book' (written for his son, aged nine).

FUGUE

DO not for a moment imagine that a Fugue is uninteresting to all but the musically learned. I have seen old women in the slums of the East End of London revel in one of Bach's '48', their faces lighting up with pleasure every time their friend, the Subject, re-appeared. It is all a matter, once more, of tact in presentation.

The first thing is to play the Subject several times, getting the class to recognize it by its features, rhythmic and melodic. Then play the Exposition several times, and let them listen for the appearances of the Subject (and perhaps make a diagram of them in the way shown in *The Book of the Great Musicians*). Now play the whole Fugue through, and let them take a delight in finding the Subject whenever it comes. Then take some of the middle Entries, and let them observe them as they did the Exposition, finding and understanding Stretto, if such happens to occur. Follow this with an examination on the part of the class of an Episode or two, to find out how it is made. Then play the whole Fugue through again. If there is a 'pedal' or any other special feature worth observation try to draw out of the class a remark showing that it has been noticed. Finally, play the whole Fugue through once more, just for fun, this time—for musical pleasure, that is: this last time you

might put the Prelude before the Fugue. At succeeding lessons on other chapters sometimes begin or end by playing this same Fugue so that it may become familiar and thoroughly friendly to the class and they to it.

If a lesson of this sort does not keep the interest of the class it is your fault, not that of the class—or of the Fugue. But, of course, you must choose your Fugue for an audience of children.

Some Handel Fugues have already been mentioned. Here are some suitable Bach Fugues:

No. 1 (But do not begin with this, as it is all Stretto).
No. 2 (A jolly, rhythmic Subject).
No. 3 (Another rhythmic Subject).
No. 5 (A very good Subject to know again when one meets it later in the Fugue).
No. 6.
No. 7 (A cheerful specimen).
No. 9.
No. 10 (Not one of the finest, but, being only in two voices, easy to follow).
No. 11 (A short one).
No. 15 (Another cheerful one).
No. 16.
No. 17.
No. 20.
No. 21 (Children always like this; though most strictly constructed, with, in effect, two Counter-Subjects, it sounds very spontaneous: call the Subject the 'Laughing Tune' on account of its rippling ending, the first Counter-Subject the 'Hammering Tune', and the second Counter-Subject the 'Fluttering Tune': then each has an individuality, and the class can recognize each).
No. 22.
No. 23.
No. 26.
No. 29.
No. 30 (A very distinctive and recognizable Subject).
No. 31.
No. 33.
No. 34 (Another Subject with a personality).
No. 35.

No. 36.
No. 39 (A good one for children).
No. 40.
No. 41.
No. 43.
No. 45.
No. 47.

Out of that lot it should be possible to find a few really suitable Fugues. But choose them yourself. You know your class, and I do not, and it is for you to decide what they will really enjoy.

HAYDN

THE best examples here will be movements from the Symphonies, and at least one complete Symphony. These can be got for either Piano Solo, or Piano Duet. The *Drum Roll Symphony* (in E , beginning in the piano version with an octave 'roll' in the bass) is a good specimen. So is the *Surprise Symphony*. If you take the latter it will be tactful to play the slow movement first, and let the class find the reason for the name. The Haydn Symphonies will provide plenty of listening practice in various forms—Sonata Form, Rondo Form, Minuet and Trio Form, Variations Form. And they nearly all abound in merriment.

The Haydn Symphonies make excellent Piano Duets, and they are not too difficult for elder pupils to play.

MOZART

MANY of the Piano Sonatas of Mozart are no good for our purpose, being dry and formal. The following, however, are interesting:

Sonata in C (Köchel 330), Slow movement.
Sonata in F (No Köchel number; no. 5 in some volumes).

Sonata in C (K. 309), Rondo (But possibly this is too long).

Sonata in E ♭ (K. 282), whole Sonata.

Sonata in D (K. 284), 'Rondeau en Polonaise' (Possibly also the first movement, which is brilliant).

Sonata in A (K. 331) (Probably a specially good one for children: begins with the favourite Variations, has a jolly Minuet, and ends with the rowdy 'Alla Turca').

Sonata in D (K. 376), First movement, and possibly Slow movement.

Sonata in C (K. 279), First movement.

Sonata in C minor (K. 475), possibly the Molto Allegro, the Adagio, and the Assai Allegro, or some one of these (Useful with older children as a contrast with some earlier sonata, and as evidence of advance in depth of meaning and in expressiveness—foreshadowing Beethoven).

Out of the above it should be possible to choose several suitable movements, or complete Sonatas, but it might be tactful (with some classes, at all events) to begin the study of Mozart with a good Overture, rather than a Sonata movement. If you have a Gramophone try the *Figaro* Overture. It is a brilliant thing. If you use this, or any other orchestral record, begin to arouse curiosity in the class as to orchestral instruments and their effects, so as to prepare interest for the chapter on the Orchestra soon to follow.

BEETHOVEN

MOST teachers can easily choose suitable movements, and whole Sonatas, to arouse interest in and understanding of Beethoven. But here, again, it may be tactful to begin with one of the Overtures (Piano Solo, or Duet, or Gramophone, or Pianola), many of which are very brilliant things indeed. If you choose the *Fidelio*, or one of the *Leonora* Overtures, before meeting the class, get up the story of the opera (they are all overtures to the same one opera under two different names) and tell the story as a start. The *Egmont* and *Coriolanus* Overtures are fine, vigorous things.

Then, of course, there are the nine Symphonies (which can be got for Piano Solo, or Duet, or Pianola). Grove's *Beethoven and his Nine Symphonies* (Novello) will help in understanding and preparing these.

THE OTHER COMPOSERS

It does not seem necessary to go through the chapters of the whole book in this way. We have now reached the Romantic school; most pianists know plenty of music of the composers that remain, and there is less danger of dropping on something that is uninteresting to children, since the idiom and thought are more that of our own day. Moreover, the principles of selection must by now be more or less clear.

Elgar may, however, constitute a difficulty, as he has nothing actually originally written for piano. Piano arrangements of the orchestral works can be had. Most of these are, unfortunately, too involved and too deep in their thought for a young mind. The two *Wand of Youth* Suites would be thoroughly enjoyed, and also, perhaps, the *Pomp and Circumstance* Marches. *Carillon* is a really magnificent thing, which is in danger of falling into neglect now that the circumstance that prompted it (the invasion of Belgium) has passed. It ought to be kept up, and, moreover, it happens to be a wonderful example of artistic structure (a few short main themes very plastically worked, largely on a sort of ground bass). It can be got for piano, but much the best thing is to get the Gramophone version of the thing in its original form as an accompanied recitation (poem by Cammaerts): in this the orchestration comes out really wonderfully, and the bells and trumpets will thrill any class. The proper way to prepare for this is, of course, to study the poem, and to recall to the class the events which inspired the poet and composer.

Some Elgar songs can be got as Gramophone records, including those intended for children, and originally produced as incidental to the play *The Starlight Express*.

Special Grieg, Elgar, and Macdowell numbers of *The Music Student* have appeared, and contain a good deal of matter that will be helpful in preparing lessons. The Grieg and Macdowell numbers contain complete descriptive lists of all the piano music of those composers. A good deal of Grieg music can be got for Gramophone.

As a basis of preparation for a lesson on any one of the composers included in *The Book of the Great Musicians*, the reading of the articles upon him in Grove's *Dictionary of Music and Musicians* is desirable. This work (with all its faults) is a library in itself, and, intelligently used, will provide useful study material for a keen teacher for years.

THE TEACHER'S OWN STUDY

THAT brings us to the question of the teacher's own equipment of knowledge.

Undoubtedly the provision at last of a pupil's book in 'Appreciation' should make it easier than before for the average music teacher (or even the teachers of some other subject, if 'keen' on music) to conduct 'Appreciation Classes'. But an enthusiastic teacher will not be satisfied merely to know what his pupils know, and will wish to be constantly adding to his knowledge. For this reason there are given below particulars of some useful books:

PARRY. *Studies of Great Composers* (Routledge, 5*s*.).

DAVEY. *Student's Musical History* (Curwen, 2*s*.).

COLLES. *The Growth of Music* (Humphrey Milford, Oxford University Press, 3 small vols., each 3*s*. 6*d*.). This work sketches the development of the art, its volumes being respectively devoted to the following periods: I. 'From the Troubadours to Bach'. II. 'The Age of the Sonata'. III. 'Ideals of the Nineteenth Century'.

MACPHERSON. *The Musical Education of the Child: some Thoughts and Suggestions for Teachers, Parents and Schools* (Joseph Williams, 2*s*. 6*d*.).

MACPHERSON. *Music and its Appreciation* (Joseph Williams, 5*s*.). This valuable general work on the subject is partly devoted to the analytical treatment of Form in Music, with many short extracts in music type, and also contains chapters on 'The Various Periods of Musical Composition', 'The Instruments of the Orchestra', &c. The whole subject is considered from the 'appreciative' point of view, i.e. the book is not a mere academic study.

SURETTE AND MASON. *The Appreciation of Music*, Vol. I (Novello, 7*s*.). This discusses the various Forms and Periods down to Beethoven, and a special feature is that its discussion is based upon certain selected compositions which are given (as wholes) in an accompanying 'Supplement of Musical Examples' (4*s*.).

MASON. *The Appreciation of Music*, Vol. II. 'Great Modern Composers' (Novello, 4*s*.). This is a sequel to the foregoing, and brings the subject down to Debussy. There is no supplementary volume of examples.

MASON. *The Orchestral Instruments and What they Do* (Novello, 5*s*.). This is a simply written book, with many illustrations of the instruments in the hands of their players.

DALY. *The Concert-Goer, a Handbook of the Orchestra and Orchestral Music* (Paterson, 26 Castle Street, Berners Street, 3*s*.). This, also, is a simply written and practical little guide.

Of more advanced books some of the most valuable are:

PARRY. *The Evolution of the Art of Music* (Kegan Paul, 7*s*. 6*d*.).

HADOW. *Studies in Modern Music* (Seeley, 2 vols., each 8*s*. 6*d*.). Vol. I contains four sections as follows: (1) 'Music and Musical Criticism, a Discourse of Method'; (2) 'Hector Berlioz and the French Romantic Movement'; (3) 'Robert Schumann and the Romantic Movement in Germany'; (4) 'Richard Wagner and the Reform of the Opera in Germany'. Vol. II also contains four sections: (1) 'Outlines of Musical Form'; (2) 'Frederick Chopin'; (3) 'Antonin Dvořák'; (4) 'Johannes Brahms'.

PARRY. *Style in Musical Art* (Macmillan, 10*s*.).

MASON. *Beethoven and his Forerunners.*
The Romantic Composers.
From Grieg to Brahms.
Contemporary Composers.

These four volumes form a consecutive series and sketch the work of the various composers from Palestrina to Elgar (Macmillan, each 10*s*. 6*d*.).

For still more serious reading and for reference is:

The Oxford History of Music, edited by Sir W. Henry Hadow (Humphrey Milford, Oxford University Press, 6 vols., 100*s.*, or separately, 17*s.* 6*d.* each.)

The standard work of reference is:

GROVE'S *Dictionary of Music and Musicians* (Macmillan, 5 vols., each 25*s.*). The lengthy articles on the various forms, the composers, &c., are most valuable, some of them being in themselves small complete treatises. This work is found in most public libraries.

The book by the present author, previously mentioned several times in these pages, and intended partly for the use of teachers of Appreciation, and also as a Class-book for higher forms, is *The Listener's Guide to Music*: including a Concert-Goer's Glossary and with an Introduction by Sir Henry Hadow (Humphrey Milford, Oxford University Press, 4*s.*). Another work that may possibly be helpful in connexion with the lessons on the Elizabethans, on Purcell, and on Elgar, is *An Introduction to British Music* (Cecil Palmer & Hayward, 3*s.*).

Since the first edition of the present little book appeared the author has been pleased to be approached by the Gramophone Co., Ltd., ('His Master's Voice'), with the request that he should prepare for them a Teachers' Guide to the use of the Gramophone in the class teaching of Musical Appreciation. This he has done, and under the title *Learning to Listen by means of the Gramophone* the Guide may be got from any of their accredited dealers for a shilling or two. The general plan adopted is that of *The Book of Great Musicians*, so that *Learning to Listen* becomes a handbook for teachers whose pupils are using this as their text-book. It suggests suitable Gramophone Records to illustrate every chapter, and shows what are the points in each Record to which the children's observation should be drawn.

A very suggestive and valuable book on the general subject of training in Appreciation (Literature, 'Art', and Music) is the following:

Dr. F. H. HAYWARD. *The Lesson in Appreciation: an Essay on the Pedagogics of Beauty.* (Macmillan, 4*s.* 6*d.* net). I strongly urge heads of schools and their teachers of Musical Appreciation to read this book, which gives a great many valuable foundational ideas. (The author has evidently a great love of music and a good general knowledge of it, and he draws upon that art to illustrate his views upon the subject of appreciation training in general. Chapter XI, however, 'The Teaching of Music', unfortunately contains some confusing suggestions, showing a lack of a sufficiently complete technical understanding; it is, therefore, the one part of the book that should not be taken too seriously.)

ANALYSIS OF MUSIC

IT is very important that the teacher should cultivate the habit of musical analysis, and exercise it not on one or two pieces of each kind but on every piece he comes across. In this way he will acquire the knack of spotting quickly interesting points of structure—main points and detail points. He should certainly never go before his class with a piece without knowing its structure down to the last detail.

A FINAL NOTE

IT should not be imagined that only highly qualified musicians can do the work outlined in this book. The greater the musicianship, the greater the success—other things being equal. But one purpose of the provision, in *The Book of the Great Musicians*, of a text-book to put into the hands of the class itself, is to lessen the demands upon the teacher. It is hoped that with this before the children the moderately qualified teacher will be able to do good work, and the well qualified teacher better work.

APPENDIX—A COMPOSER-PLAY

THE following little play is given as an example of the Composer-Plays, the writing and acting of which by the pupils are included in the suggestions as to 'Things to Do'. I am indebted for it to Miss E. M. G. Reed. It will, I imagine, be necessary to choose an intelligent and young-looking child of about eight or nine to play the part of the precocious six-year old Handel.

HOW HANDEL TAUGHT HIMSELF MUSIC

BY E. M. G. REED

SCENE I

A ROOM IN THE HANDELS' HOUSE. *Present*—HANDEL, *aged* 6, *his* MOTHER *and* FATHER.

FATHER. No, my son, we will talk no more about this matter.

HANDEL. I had no wish to talk, but only—

FATHER. Enough, you cannot learn music.

HANDEL. But may I not even have a few lessons on how to play upon the clavier?

FATHER. Have I not told you?—*No!* Be content.

HANDEL. I would indeed be content, ah, dear father, if you would but allow me—

FATHER (*angrily*). Peace, I tell you!

HANDEL (*after a moment's silence, persuasively*). My father, if I had but a little skill in music, I should be of such service, when I—

MOTHER (*aside to* HANDEL). Hush, my son. You will anger your father if you say more. Go you over there and play, while I speak to him (HANDEL *reluctantly moves away to the other end of the room, where he builds on the floor with toy blocks*).

MOTHER (*timidly to* FATHER). Perchance the boy might amuse himself with the clavier in his playtime—

FATHER. We have no clavier in this dwelling.

MOTHER. They are to be procured at no great cost. And how useful would it be if such an instrument should keep the lad from naughtiness and from mischievous ways!

FATHER. I will not spend my gold to obtain for my son an idle plaything. He is destined to become a lawyer, and I would he turned his mind to his future speedily and with all diligence.

MOTHER. He is but six years old, husband!

FATHER. Aye, six precious years wasted! It is full time he turned the soil of his mind, and hoed up the weeds therefrom!

HANDEL (*dropping his blocks, and springing up, runs over to his father and takes hold of his arm persuasively*). I would learn my lessons *so* diligently, dear, dear Father, if you would but let me learn the art of music also!

FATHER (*to Mother*). Hear that! The child seeks to cajole me into giving him his way. But in this matter I am adamant. (*To* HANDEL, *shaking off his clasp.*) Begone, I tell you! I will listen no more. (*Exit* HANDEL.)

CURTAIN.

SCENE II

AN ATTIC AT NIGHT (*a few weeks later*).

The room is almost in darkness. Enter HANDEL *in his night-dress.*

HANDEL. At last! Everything is still—except my father, who snores so loud that if the Town Band itself were to play in his ear he could not hear it. So I am safe. How thankful I am he snores so magnificently! (*Creeps to spinet* [*piano*] *and opens the keyboard.*) And my father never knew when this little instrument came into the house (*laughs softly*). Yet he saw it—with a cover over it, and thought it was the new desk that had come that morning. How happy I am to have a kind mother, and aunt, who arranged it all for me without my father knowing one thing about it (*sits down on low chair and shivers*). It is cold . . . but it does not matter. I shall forget the cold when I am playing.

(*Begins to play. He stumbles over one bar, and practises it each hand separately till perfect, then with hands together, then plays*

the phrase where the difficulty occurs, and finally, the whole piece. During these operations he makes various comments and remarks to himself from time to time.)

HANDEL. Now I will play it once more through—just once before I go back to my bed.

(*He plays again, and has almost finished, when a step is heard outside. He stops suddenly and turns, startled, to find his father at the door with a candle, and his mother behind him. Both are in dressing-gowns. Too late Handel slips off the stool and tries to hide under his instrument. His father advances, catches him by the arms, and pulls him to his feet.*)

FATHER (*grimly*). So this is the way you obey my command (*shakes him*); what did I say to you?

HANDEL (*with knuckles in his eyes, sobbing*). That I was to have no lessons in music—

FATHER. Well—proceed!

HANDEL. That--that—I was to be diligent—

FATHER. Come! the truth! (*shakes him again*).

HANDEL. —and neither was I to have any lessons (*sobbing*) on the clavier—

FATHER (*triumphantly*). Ah! And what can you *now* say for yourself!

HANDEL (*drying his eyes with the sleeve of his night-dress, looking up innocently*). That I have obeyed your commands, my father.

FATHER (*stuttering with indignation*). Obeyed my commands! *Obeyed! What!*

HANDEL. It is so, dear father, indeed. I have had no lessons in music, nor has any one taught me to play upon the clavier.

FATHER. You say this! Did I not, with my own ears, hear you playing as I entered this room!

HANDEL (*virtuously*). Indeed, yes, my father, but none has given me lessons. I have taught myself, and I think I play passably well.

FATHER (*sharply*). Then shall you teach yourself no longer! To your bed on the instant, and before to-morrow is ended, no instrument of music shall mar my house! (*Handel sobs again.*)

CURTAIN.

SCENE III

THE SAME AS SCENE I. *A year later.* HANDEL *and his* MOTHER *present.*

HANDEL. Is it to-day my father goes to Weissenfels, to the Duke's palace?

MOTHER. He goes to see your half-brother, who, as you know, is in the service of the Duke.

HANDEL. But he will go to the palace, will he not?

MOTHER. Assuredly, my son.

HANDEL. Will he take me, think you, if I go down on my bended knee and beg him?

MOTHER. No, that will he not, son. Have you not asked him a dozen times already? Be content, therefore, and you shall have for your supper a dish of fruit, and sugar with your bread . . . only say naught of this to your father.

HANDEL. There will be music at the Duke's Court, and I would rather hear music than eat fruit all the day.

MOTHER (*impatiently*). Music—always music! Can you never give over thinking about music, when you know full well your father will never permit you to study for a musician?

HANDEL (*calmly*). If he will not permit it then must I do so without his consent, for a musician I will be.

MOTHER. Well, well, you are an obstinate child.

(*Exit* MOTHER.)

HANDEL. My father will not take me to Weissenfels! Then I will *make* him! I have a plan. The coach moves but slowly, and I will run behind till it is dusk and till it has travelled many, many miles. Then, when it is too late for my father to bring me home, I will call to him and say—'Dear, dear father, your little son is here. Take him with you into the coach or he will very soon die from hunger, if wolves do not eat him up first' (*Clapping his hands*). That is well thought of, my father could never refuse such a petition. . . . Surely I shall succeed! (*Exit.*)

CURTAIN.

SCENE IV

AT THE PALACE OF WEISSENFELS.

Court musicians in a group, talking to each other. Enter DUKE. *All make obeisance.*

DUKE. I heard some one play upon the organ but now, and most marvellously did he perform. (*Musicians look at one another.*)

1ST MUSICIAN. Excellency, there are many who play upon the organ. It may have been your Excellency's own Capellmeister.

DUKE. Tush! But I tell you the playing was wonderful—inspired! Has there been any great musician who has visited this place of late?

1ST MUSICIAN. No, Excellency, none.

DUKE. But there have been some who have visited here?

2ND MUSICIAN. None, save a surgeon from Halle and his little boy.

3RD MUSICIAN. Why, here they come. (*1st and 2nd Musicians exchange glances as* HANDEL *and his father enter,* HANDEL *holding his father's hand.*)

2ND MUSICIAN (*aside to* 1ST MUSICIAN). The Duke may be displeased if he learns we allowed the child to play upon the Chapel organ.

1ST MUSICIAN (*aside to* 2ND MUSICIAN). Hush! he may hear.

HANDEL (*letting go his father's hand, and running eagerly up to the 3rd Musician, not noticing the Duke*). Did you hear how I played on the organ? Ah, there is nothing so splendid in all the world as to play upon an organ—

FATHER (*to* HANDEL, *frowning and catching him by the arm*). The Duke, boy! Make your bow. (HANDEL *looks up, surprised, then bows.*)

HANDEL. Are you the Duke? It was kind of you to let me play upon your organ. Is it not beautiful?

DUKE (*amused*). Indeed . . . I hardly think it was I who gave you the permission, but you are welcome, little one. Tell me, when was it that you were playing?

HANDEL. But just now.

FATHER. He had but this moment ceased playing, your Excellency.

DUKE (*startled*). What! Then *this* was the wonderful player I

heard! This child! (*Gazes at him closely.*) I can scarce believe it! He will surely be a marvellous musician one day.

FATHER (*stiffly*). Your Excellency is too kind, but my son is destined for the Law. (*To* HANDEL.) Go, boy, run outside and amuse yourself till I come. (*Exit* HANDEL *with* 1*st and* 2*nd Musicians, holding each by the hand.*)

DUKE (*earnestly*). But, my good sir, it is foolishness to waste such powers. The lad is a genius. In all the years I have known this chapel, never have I heard such playing.

FATHER. Music is but a poor vocation for a boy.

DUKE. The Law is a poorer one if his heart be not in it.

FATHER. His heart may change.

DUKE. Nothing will wean that lad from his Music. He is a musician born. You will make nothing else of him. (*A short silence during which Father looks uncomfortable, and fidgets with his hands.*)

FATHER (*unwillingly*). Then—if that is indeed so, I must even abandon my cherished hopes, and permit him to follow the only path in life which remains open to him. . . . I fear the boy would not have the brains to follow my own calling.

DUKE. As to that I cannot speak, but I would most strongly urge you to have him instructed in music, for such astounding genius in a child of his years have I never seen.

FATHER (*trying to appear gracious*). I thank your Excellency for the interest you have shown in my son. It shall be as you say. If he continues of the same mind, a musician he shall be.

CURTAIN.

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He therefore invites teachers to give him any hints, suggestions or criticisms that occur to them. Should valuable matter be obtained in this way it may appear as the Appendix to a later edition—with, of course, due acknowledgment.

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